

*Copy of a Letter from BOLOGNA, dated
March the 15th, in the year 1778,
wrote by a first-rate Designer, who af-
terwards unexpectedly came to England
above Two Years ago, made but a short
Stay, then returned to his Family at
Bologna.*



CIRCA a quel Sig^{re} Brus, Inglese, già
fu qua a Bologna con quelle ra-
colta di disegni tratti dal Antichità del
Asia e Africa. Certo egli è vero che lui
diceva di sapere disegnare, ma noi altri
non lo abbiamo mai creduto, perche non
è mai stato capace d'indicare col toco
lapis un minimo segno di qualsivoglia
intenzione di figure, o altri corpi insen-
fati. Lui vantava moltissime d'essere
professore e d'aver fatti molti di quei
disegni. Io già li vidi tutti che qui
A a Bo-

a Bologna li fere fare in molti le machiette, le arie e grand pezzi di paese a i nostri pittori, egli e vero che si portò con lui il Balugani nostro Bolognese, mio amico bravo disegnatore d'architettura; aveva ancora altri che facevano tutto. Qui il Sig. Brus aveva concetto di contare molte favole che non aveva con lui alcun testimonio che potesse fare atestato di sua abilita per che morirono tutti i suoi compagni nel viaggio,

O piacere di sentire che anche V. S. e stato la in Africa a disegnare di quelli avanzi di belle architettura, si farò allora divertito moltissime, e ne avra provato grand piacere a vedere quelle nazioni si stravagante giusta nel tempo della processione che fa quei Turchesi a visitare Medina e la Mecca.

*Translation of the said Letter from
Bologna.*

IN relation to Mr. Bruce, an English gentleman, who was here at Bologna with his collection of drawings from the antiquities of Asia and Africa, certainly it is very true that he said he was capable of drawing them; which we did not believe, as he never was seen with the porto-crayon to give the least indication of any design of animated figures, or inanimate bodies. He bragged much of being a professor, and having made many of those drawings. I have seen them all; because here, at Bologna, they were made out and finished, sky, landscape, &c. by our painters. It is true that he carried with him Balugani Bolognese, my friend, a good draughts-

draughtsman of architecture. He had also others, who did all.

Sig. Bruce took a fancy to relate extraordinary stories, but could not produce any witnesses to prove his superior abilities, his travelling companions all dying in the journey. It gives me pleasure to find that you have made drawings in Africa of those remains of beautiful architecture. One should have had pleasure to have seen those extraordinary nations just at the time of the procession of the Turks setting forward to visit Medina and Mecca.

N. B. He mentions the beautiful architecture of Egypt. If he had been better informed, it is only the skill in masonry to be admired in the construction of the pyramids, and the granite pillars of Alexandria, and those at the castle of Cairo, with their skill in mechanical

mechanical powers to raise such vast blocks of granite.

The drawings in Mr. Bruce's collection he says, Asia and Africa, when there are none in Asia.

They are admirable drawings of Grecian architecture although in Africa; similar in style to those of Balbec; chiefly Corinthian; the only Punic monument in the vast reservoir or cistern near Tunis, which supplied the antient Carthage from a now ruined aqueduct. The figures composed by the Artists of Bologna are not in the least African, no more than the landscapes, which are more in the European style.

A naval officer, who resided some time at Bologna, and was there at the same time with Mr. Bruce, relates that Sig. Giuseppe Manfredi had the completing and finishing those drawings,

under the inspection of Count Zini, in whose house this painter was employed.

This naval officer, being a particular friend of that Italian nobleman, actually resided in his house at that period.

A naval officer, who resided some time at Bologna, and was there at the same time with Mr. Bruce, relates that Sig. Giuseppe Mazzoni had the paper and painting of the

A short Dissertation on the antient Musical Instruments used in Egypt, or rather unharmonious Sounds.

IF the intercourse between Egypt and Europe was any ways comparative with that between Europe and China, the publick could not be so easily imposed upon as they are. From China every minute article is given, both by models and paintings, of all their characters, arts, customs, manners, instruments of musick, agriculture, &c. &c.

The very few who examine Egyptian antiquities are easily deceived, or they could never fancy that a beardless figure in a night-gown, playing on a modern harp, could be any more Egyptian than it is Chinese, Asiatic, or African: if they
would

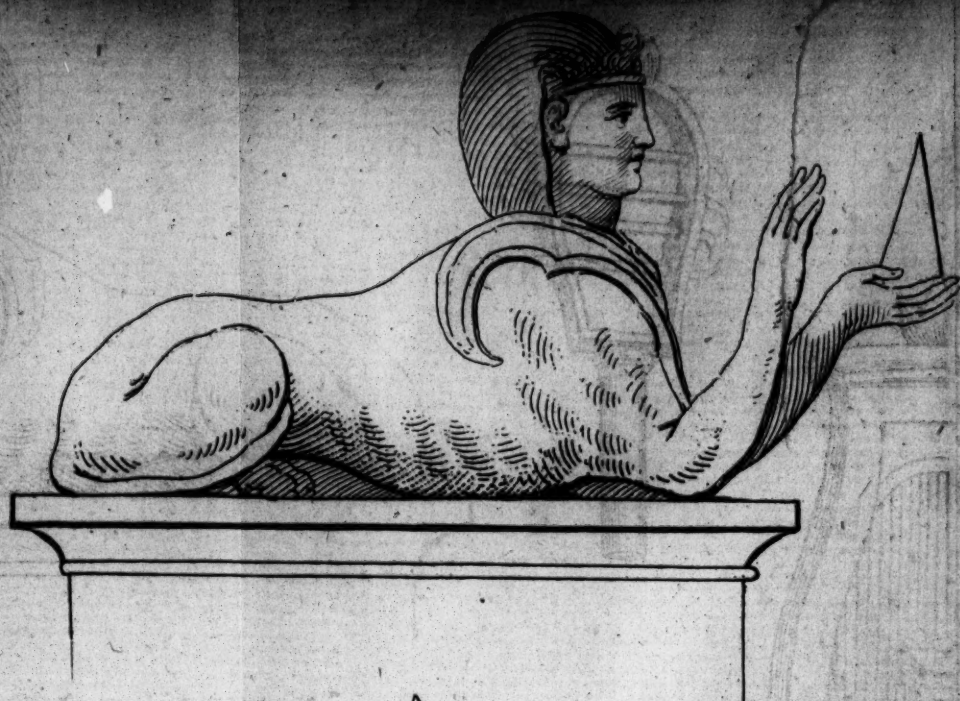
would give themselves the trouble to look into the third volume of the *Musæum Capitolinum*, they would be satisfied of the impropriety of such a representation as is given of the Egyptian harper.

Now, perhaps with equal or more authority, is drawn and etched a priestess of Isis, with a harp resembling the antient lyre, although neither found at Esne, or in the ruins of Thebes, but of a later date; for even the Greeks, in the time of Adrian, represented the Egyptian deities with their attributes, as is seen in the collection at the Capitol, which were found in the ruins of Adrian's villa near Tivoli.

All the instruments of musick or sounds we know of is the sistrum, or the drum, with the barbarous clang of the loud cymbals, mentioned in the Old Testament, and used to this day; and

if





if it may be called musick, such as is represented the almost naked man playing on the two reed-pipes in the assembly surrounding the dancing girls, in the print after Mr. Dalton's drawing at Sacara, where the mixed company of Arabs and the people of the country are exactly drawn from the life. The cymbals and drum are also expressed in that print, where they are marching before the wildest of all enthusiasts, who form part of their numerous religious companies. In the Roman basso-relievos, at the sacrifices the Camilli attending are playing on two pipes; in which circumstances they may have imitated the Egyptians. The most exact representation of any of the Egyptian antiquities published is the last-found broken obelisk, drawn and etched by the late Mr. Stuart, by the order of Cardinal Valenti, dedicated to the then Lord Malton, afterwards Marquis of Rockingham. From a figure on the top of the
said

faid obelisk, one of a fruitful imagination might have formed, in the Egyptian style, an excellent old harper, with the picked beard, the same as the mask of Pantaloon in the Italian comedy, more indeed like a horn from his chin than a beard. Instead of a staff which he holds, the harp might be placed; and his attitude answers entirely to such an intention; or to have made the extraordinary sphinx diverting itself also with the human hand and lower part of the arm. What is remarkable, the thumb is placed on the wrong side of the left-hand. This sphinx differs from all others that we know of.

What is more surprizing, that the only describer of the ruins of Thebes and Upper Egypt, which is Norden, should never meet with any thing similar to such a strange representation as this harper, as he has drawn all the ruins, towns, and villages, of Upper Egypt,

Egypt, and the buildings even to Cairo and Lower Egypt. His drawings about the Pyramids were lost, as is mentioned in Mr. Dalton's pamphlet. If that accident had not happened, all the drawings since would have been unnecessary with regard to those objects.

Therefore the representation of those ceremonies, habits, and customs, were only wanted, as is published by Mr. Dalton; as it is repeated, no one ever there could express besides himself, in the least degree, the characters of the present race of inhabitants.

Before he went accidentally to Egypt, he published twenty antique statues from his drawings, and had drawn and painted some historical subjects also.



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